

September

Magic Lantern Society **NEWS 2014**

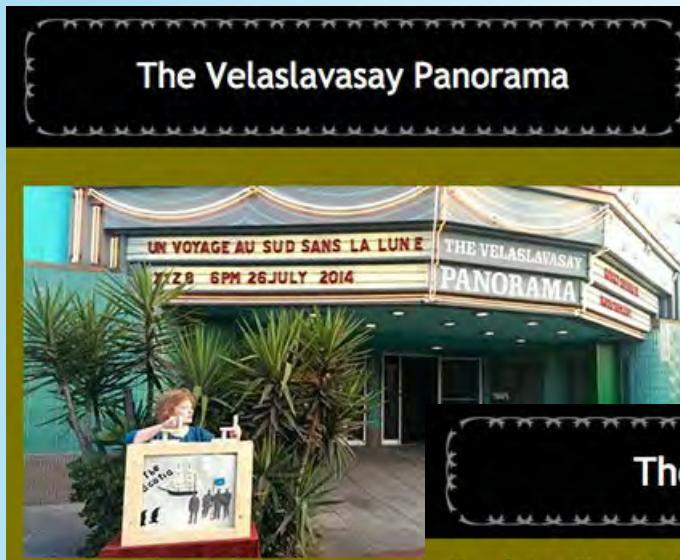


Be Sure to LOOK for those Buttons and roll-over effects

Click on Slides from those last Days of Summer!

Check Out This Visual Media

From Member Sue Truman



Finally, here's the link to the page I created about my visit/ performance at the Velaslavasay Panorama in case anyone is the group is interested in that.

<http://www.thecrankiefactory.com/115034625>

The Crankie Factory

Breaking News! CRANKIE FEST - EAST MEETS WEST!
Planned for Sun., Sept. 14th in Seattle.

Award-winning, east coast crankie artist Katherine Fahey is coming to town! She is joining forces with Dejah Leger and Sue Truman (that's me) with Podorythm to do a show on Sunday, Sept. 14th at the Empty Sea Studios in Seattle.

Doors open at 6:30, show starts at 7:00.

Tickets \$12.00 in advance, \$15.00 @ the door. The last crankie fest at The Empty Sea sold out, so get your ticketS ahead of time. I will post the Brown Paper Ticket link as soon as it's available YEEHAAA!

AND Katherine Fahey made this gorgeous poster - isn't it wonderful?

A colorful poster for Crankie Fest - East Meets West. It features a stylized landscape with a large orange sun, a black cat silhouette, and a tree. The text on the poster reads "CRANKIE FEST EAST MEETS WEST" and "KATHERINE FAHEY". Other names like "SUE TRUMAN" and "DEJAH LEGER" are also visible.

What's a Crankie?

Hello! I am a fiddler, guitarist, stepdancer and crankie artist living in Seattle, Washington. What exactly is a crankie? It's a panoramic scene, rolled up inside a box, then hand-cranked so that it scrolls across a viewing screen. If you haven't seen one before, then a picture (or video) is worth a thousand words. You will find hours of viewing on this site.

19th Century Moving Panoramas

THE HISTORY SECTION!
This section contains 19th Century moving panoramas and related, hand-cranked, scrolling objects. Thank you to the historians & collectors providing this information

Surviving Panoramas
Very few 19th century large moving panoramas still exist. This article lists some of them. Watch examples on this website under the subpage Moving Panoramas - Pg.

Intl. Panorama Council
International Panorama Council has a section on moving panoramas and a searchable data base of surviving moving panoramas. Consider becoming a member.

PANORAMA
International Panorama Council



From Wales, this enchanting paper cut crankie was made by Pamela Wyn Shannon. The first of many I hope. I love that you can hear the paper rattling - I love that sound. www.girlhenge.com

Ron Easterday and Larry Cederblom Present at Fort Okanogan Interpretive Center Brewster, Washington

From Fort Okanogan Interpretive Center Facebook page



<https://www.facebook.com/pages/Fort-Okanogan-Interpretive-Center/341891649246818>



Interpretive Center Exterior



Lantern set-up inside Interpretive Center

 Fort Okanogan Interpretive Center 

Ever wonder what entertainment in the mid-19th century was like —before TV, internet and the big screen? Glass lantern slideshows were all the rage! Join us for a lantern slide show!

Date: Saturday, August 2, 2014 Time: 1pm



We are located just north of Brewster, on Highway 17 and HWY 97 junction. Phone: (509) 689-6665 • Open Wednesday through Sunday 9am –5pm

continued next page

More From Fort Okanogan Interpretive Center Facebook page

August 3

We had a wonderful time yesterday with Ron and Larry from the Magic Lantern Society. Thanks to all those who attended. Please visit the society's website for more information about this fascinating and entertaining photographic medium!



Photos courtesy of Fort Okanogan Interpretive Center



From the 100th Anniversary of Brewster newspaper reports:

A very small boy named George Wilson lived on a farm just north of town in 1912 or 1913, the year the railroad came to Brewster. "my father brought us down to the top of the hill to see the train come," Wilson recalled. "The smoke and steam came out and covered up the train completely, and I thought the train was on fire." He was about 3 years old at the time. "There was a restaurant with a museum thing in there called Duckling Alley, I think", Wilson said. "There was a big building on Main Street, next to the Gamble Mill. It started life as a livery stable, then its owner, Mr. Elliot, turned it into building where they showed magic lanterns. We used to play basketball in there."

**NOW
is the time
to do
your part!**

Share The Information

*Know someone that might be
interested in the lantern?*

*Have a friend that's looking for
an interesting hobby?*

MAGIC LANTERNS
Frequently Asked Questions

What is a Magic Lantern?
Introduced in the 1800's, the magic lantern was the earliest form of slide projector and has a long and fascinating history. The first magic lanterns were illustrated by candles, but as technology evolved they were lit by kerosene, incandescent incandescent inc., and electric light.

What was exhilarating about the slides?
The heyday of the magic lantern in the US and elsewhere was mid-to-late 19th C. For audiences that had never seen a movie, watched tv, or experienced the internet, projected slides were a wonder. Slides were often dramatic, detailed, and colorful.

What type of images did they project?
The first lantern slides were hand-painted on glass and projected on walls and cloth screens. Some were even rear-projected, hiding the projector from its audience. By the mid-19th century black and white lantern slides were produced photographically. Popular images included lined scenes, dramatic story slides, moral tales, song slides, religious and patriotic themes, and comic pictures. Until movies came along, around the turn-of-the-century, magic lanterns were the only existing projection device.

Were there other forms with the Magic Lantern?
The great granddaddy of musical slides is known as the "Illustrated Song". A joltsentertainment native to music halls, circuses, vaudeville, and the early silent movies, the song play as it was titled, in which a story was told in song, dance, and slides, enjoyed a brief but unforgettable craze during the first dozen years of the 20th century. From twelve to sixteen hand-colored, glass photo slides were usually required to illustrate a song, one for each beginning line. Additional slides completed a set, one a reproduction of the sheet music cover, the other containing nothing but the printed words of the chorus over which appeared in hand-colored type, "25 Jots in the Chorus."

Want to be in touch with others who are interested in collecting?
See the back of this page for contact information and an application for membership to the Magic Lantern Society of the US and Canada.
www.magiclanternsociety.org

This informational page is available for your use to inform about what the lantern. Contact **Larry** to get a quantity sent to you.

**Make contact with
schools, organizations,
groups and programs of the
following?**

- Schools with film study programs
- Photography study programs
- Museums and Historical Societies
- Victorian Study programs
- History 18 & 19 century programs
- Miniature painting studies
- Student art programs
- Animation History Study



**Share the E-pub,
forward to a
friend with the
latest magic
lantern news.**

Hell On Wheels

From David and Lesley Evans

Just received this from a friend in Vancouver .

Hi there

I just had to tell you that I found a TV show on AMC that has two entrepreneurs plying a magic lantern show! This is the first American produced show I have ever seen that has mentioned magic lanterns and I find it fascinating. It's called Hell On Wheels and it's about the laying of the railroad many decades ago. It's very well done, seems quite an authentic presentation, and very realistic. Since you introduced me to magic lanterns when we met in Revelstoke, I am always on the lookout for mention or depictions of anything to do with them.



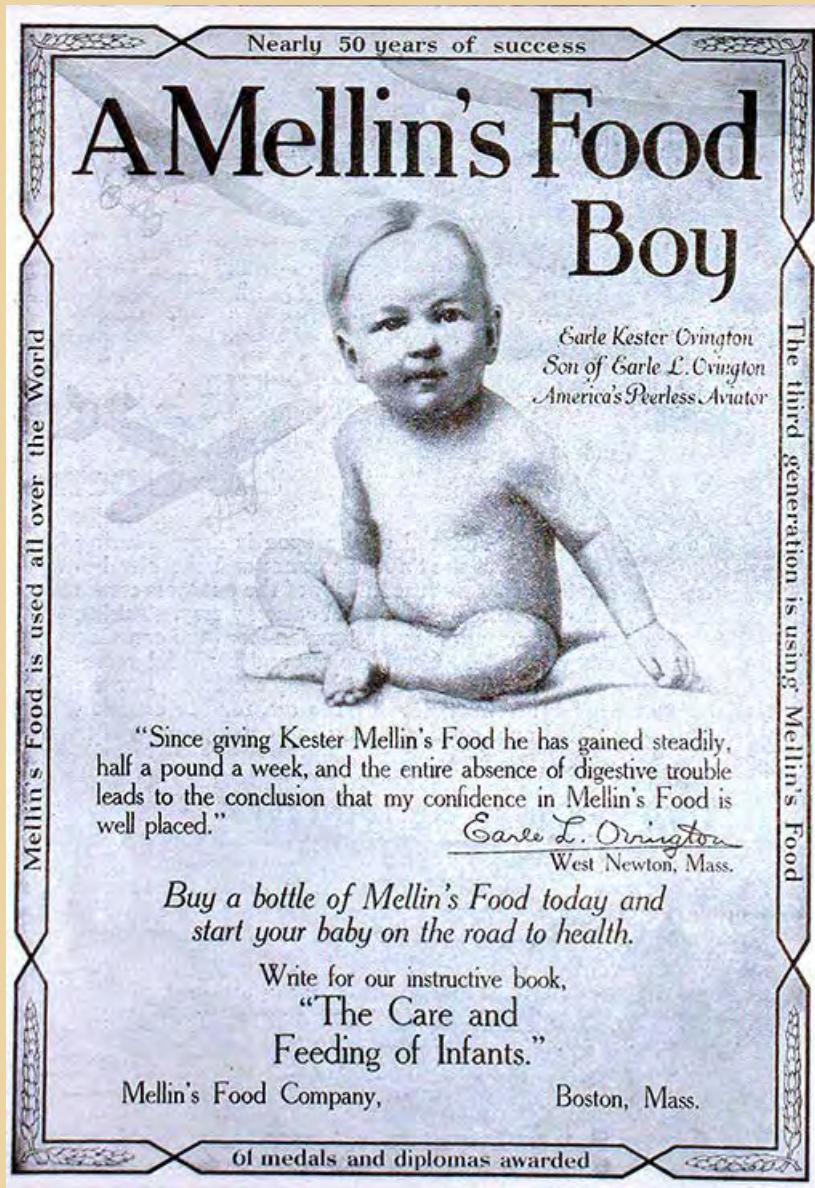
<http://www.amctv.com/hell-on-wheels/videos/inside-hell-on-wheels-the-mcginnies-brothers>.

Who Endorsed What?

By Terry Borton

*Last Month's question was:
What little known illustrated
lecturer, promoted what airline
that remains famous today?*

Ovington was so well known that even his baby, Kester, could be a star. "Since giving Kester Mellin's Food he has gained steadily a half pound a week, and the absence of any digestive trouble leads to the conclusion that my confidence in Mellin's Food is well placed," says Kester's Famous Dad.



Next month: No more Ovington. We'll turn instead to a man who was probably the most handsome lecturer on the stage, known for his combination of factual, sometimes unpopular, commentary, mixed with humor. What did he regret, and how did he make money off that regret?

Email: TBorton@MagicLanternShows.com

An Iranian artist has just days to save her artwork from being destroyed by Canadian customs

Quebec filmmaker wins customs fight over Iran artwork – but at a price

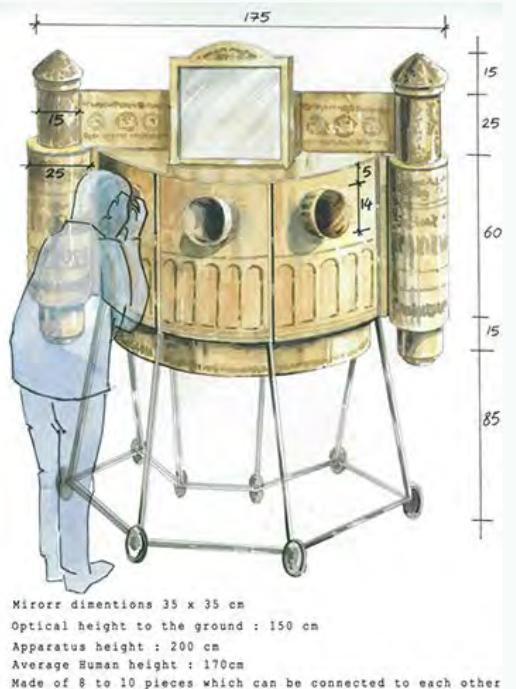
SEAN TEPPER
The Globe and Mail

Published Friday, Aug. 01 2014, 10:56 AM EDT
Last updated Friday, Aug. 01 2014, 11:18 AM EDT

A Montreal filmmaker who had the centerpiece of her federally subsidized art installation intercepted and held back by customs officials enforcing Canadian sanctions against Iran has won the right to claim her cargo.

However, Sadaf Foroughi, an Iranian-born permanent resident, says she will now have to spend nearly \$3,000 to get her traditional Iranian peep box – known as a Shahre Farang – out of the warehouse where it's being stored.

As part of a project subsidized by the Canada Council for the Arts, Mrs. Foroughi plans to project videos inside a traditional Iranian peep box, which is made of thin tin and has eye-level viewing ports and elaborate ornaments shaped like buildings with domed towers.



The design of Sadaf Foroughi's Shahre Farang, a traditional Iranian peep box (Picture courtesy of Sadaf Foroughi)

Bryan & Page Ginns
Stereographica
Valatie, NY 12184, USA
Phone: (518) 392-5805

Catalog for Auction # 27
Closing Saturday September 13th, 2014
at 3:00 PM US Eastern Time

Antique Photographica Sale

Lot Number	Category: Magic Lantern Slides (138 to 159)
	PANORAMIC SLIPPING SLIDE of the Grand Canal in Venice, with various boats passing by. A couple of white marks in the sky area, otherwise excellent condition.
	SINGLE SLIP, MECHANICAL (H/P) SLIDE (E7). Shows a clown on top of a bucking donkey. Excellent condition.

<http://www.rtam.com/stereographica/cgi-bin/catalog.cgi>

Our Fall Antique Photographica Auction Catalog is now on-line, you can go directly to the catalog at: <http://www.rtam.com/stereographica/cgi-bin/catalog.cgi>

The auction closes Saturday, September 13, 2014, at 3:00pm (US Eastern Time Zone)

and features over 300 lots of fine Antique Photographica imagery & hardware. Included in the sale are Daguerreotypes, Ambrotypes, Tintypes, Stereo Views, Cabinet Cards, Cartes de Visite, Union Cases, Autochromes, Cameras, Stereoscopes, Pre-Cinema, Optical Toys, Magic Lanterns, Ephemera and related material. The sale features live real time on-line bidding, however you must pre-register in order to bid. Please register early.

We are pleased to accept payment by US Dollar or Sterling checks, money orders, wire transfers or Credit Cards through Paypal. A 10% Buyer's Premium will be added to the final price of each lot. Please be sure to review all the Auction Rules / Terms and Conditions of Sale, before bidding.

Bryan & Page Ginns
www.stereographica.com



This page features interviews with people who do research on the magic lantern. Initially launched with the aim to bridge the gap between academic research and collectors, this series now expands its range to anyone who does research in order to find out things around and about the magic lantern, be it for academic work or for professional purposes, out of interest in local history or out of love for the material. Archivists, curators, collectors, and performers will be interviewed alike.

Did you find out something interesting when preparing a show? Did you discover yet unknown aspects about a lantern slide that you sold, bought or prepared for exhibition? Have you been busy in tracing a showperson, a venue, local lantern history, lantern technology or a manufacturer? Tell us what you learned and how you went about! If you do academic research, tell us what the magic lantern helps you to explain!

If you know someone that should be interviewed or if you have something to share, send an email to Sarah:

s.dellmann@uu.nl

Interview of Dr Mervyn Heard

This month, the word is to Dr Mervyn Heard who is a lantern showman and former Chairman of the UK based Magic Lantern Society. He is also the editor of the new online e-letter "New Light on Old Media".



What is your connection with the lantern?

I have been presenting magic lantern shows and various lantern-based projects for over forty years, in venues throughout Europe, in the US, Canada, Australia and Japan, on TV and in feature films. My background is in theatre management and I've always had an

interest in live entertainment of all kinds. To me the magic lantern show is more a form of 'live picture-theatre' rather than simply an exhibition of slides, since the shape of the show and its character ultimately depend on the skill of the presenter. In the past we've all seen many wonderful images reduced to wallpaper by poor presentation and I can recall once seeing a collection of very ordinary 'cloud studies' turned into objects of great amusement and wonder.

When and how did the lantern appear in your life?

My fascination with the lantern began in the early 70s when I met a collector who occasionally put on free shows for senior citizens (at that time, there were still a lot of people around who could remember the original entertainments). He showed me his wonderful collection of hand painted stories, mechanical moving slides and effects, which eventually turned me into an addict. In particular I became interested in the notion of how you might bring this 'lost' material alive for a new generation. So I started collecting and eventually presenting shows with my first wife, Chrissie, under the name 'Whites Wonders'.

continued next page

Interview of Dr Mervyn Heard continued

What do you research? And why?

My research has always been chiefly centred on the missing performance element of lantern shows, which has always been the most elusive area of lantern research. This posed even more of a problem in the early 1970s. Published information was sparse and usually, only to be found in books on the history of cinema, and usually reduced to a couple of paragraphs, parroting the same old misinformation as to its invention, development and spurious 'demise'. The birth of The Magic Lantern Society in 1976 marked the first major step in rectifying this terrible lack of knowledge, seeking to establish the magic lantern show as a form of entertainment and instruction in its own right, with its own language and style and eventually producing some excellent publications. In 1998 I decided to write a book about the history and development of the phantasmagoria and the career of the elusive 18th century phantasmagoria showman, Paul de Philipsthal. This initially formed the basis for a Ph D, undertaken at the University of Exeter, UK and was published in 2006 as *Phantasmagoria – the Secret Life of the Magic Lantern* (The Projection Box, Hastings). Much of the content was gleaned from first-hand newspaper accounts and published bill matter. My interest in the magic lantern is probably as strong now as it ever was. Partly because there are still whole broad areas of lantern practice which we know hardly anything about. The nature and use of early 'long slides' is just one example.



Professor Heard in party mood.

What do you currently research?

My current research interest lies not so much in the field of 'pre-cinema' but what might be termed *après-cinema* - the use of the lantern after the introduction of film. The term 'pre-cinema' has proved a real stumbling block in terms of lantern research. It's wrong to assume that no-one with an active visual imagination did anything interesting with a lantern after

1896. In fact, the lantern was widely used as the basis of work by the surrealists, theatre practitioners and performance artists. Last year, I received a fellowship to examine a collection of 'pose slide'. These were images projected onto vaudeville artists from the 1890s right through to the 1950's. My study was of a large collection held in the theatre collection of the University of Ohio.

What do you wish to achieve with your research?

In June I began a new on-line publication for the UK based Magic Lantern Society, *New Light on Old Media*. This monthly news-sheet is free and available to anyone who wants to sign up to it, via the Magic Lantern Society website (<http://www.magiclantern.org.uk/newlight/>). The aim is primarily to draw attention to new innovations and initiatives in the field of magic lantern and optical media exhibition, publications and performance and in so doing, hopefully attract younger members to this lost form of picture-performance.

[www. mervynheard.com](http://www.mervynheard.com)

From Dick Moore

I was asked a question at the convention about the death of one of the elephants in one of the slides I showed.

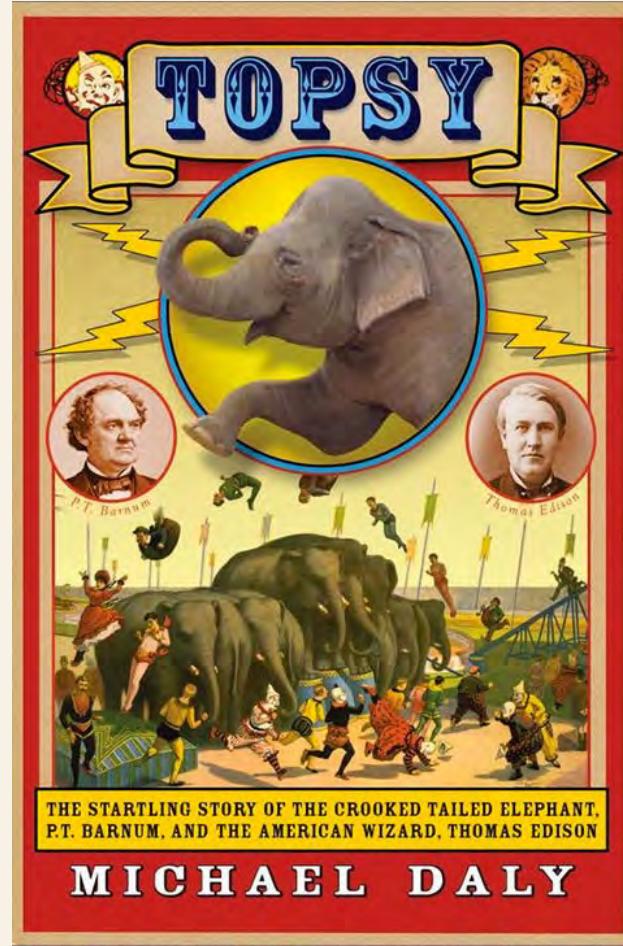


This is a view of the famous Mike and Topsy being unloaded from the Forepaugh-Sells Show train. They were with the show from the 1880s until the early 1900's. Mike died in mid-1907. Topsy died 1903.

TOPSY THE ELEPHANT

Presented here is a belated, but a more in depth response to the question raised at the end of my circus presentation regarding the death of the elephant Topsy. Topsy was the elephant put to death via electrocution by Edison on Jan 4th 1903 at Luna Park, Coney Island. It was the culmination of an unfortunate merger of two forces:

First, Thomas A. Edison was at the end of the "War of Currents" regarding whether AC or DC was the safer method for electrical distribution. Edison was pro DC. Rivals George Westinghouse and Nikola Tesla were both AC proponents. In the late 1880's Edison set forth on a campaign to demonstrate the



dangers of AC by public electrocution of animals. His efforts even convinced NY State to conduct the first electric prison execution in 1890.

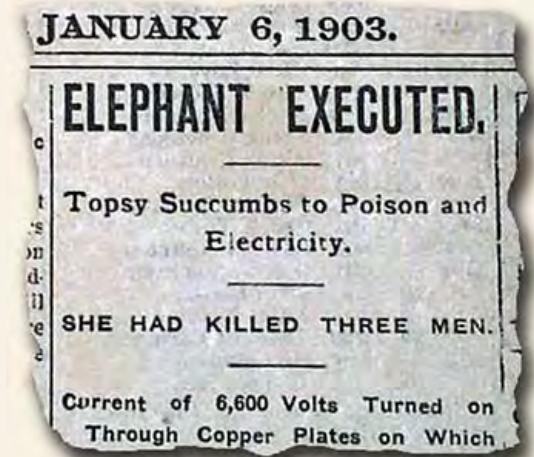
Second, Topsy, a gentle giant that had endured decades of mistreatment over her long career, had developed a reputation for her temper as she responded to her tormenters. This culminated in her killing a drunken trainer who had fed her a lit cigarette. After that, she was deemed a risk to public safety and Thompson & Dundee, who

owned Luna Park, announced that she would be put to death by hanging.

Following the decision to put Topsy down, the Society for the Prevention of Cruelty to Animals was instrumental in stopping the planned public hanging (A scaffold had actually been built). This ultimately led to Edison, providing him his biggest public electrocution challenge, even though by this time he had lost the battle to AC. On that fateful day, Thomas A. Edison closed the switch that fed 6,600 volts to the elephant - killing Topsy.

There is considerably more information available via google search on this event, including a brief film. Additionally, a book "Topsy" by Michael Daly, was published by Grove/Atlantic, Atlantic Monthly Press' July 2013. It provides a chronology the life and death of Topsy.

Fortunately, over the decades since that sad day, animal trainers, handlers and circus owners have learned that kindness and gentleness, rather than beating is the way to effectively work with, train and show animals.



Collection of 40-60,000 Slides

STEVE TOBIN

HOME BIO **WORKS** CURRENT EXHIBITIONS INSTALLATIONS VIDEO PRESS CONTACT

From Tom Rall

Just a note to say that I think some of our members might be interested in looking at a slide stash accumulated by artist Steve Tobin in Quakertown, PA. Members might remember that he displayed an artwork composed of lantern slides several years ago at George Eastman House in Rochester, NY, during a society convention. The work subsequently was displayed in Italy and has

returned to Steve's studio and gallery, where I saw it recently and also picked a few slides that he has for sale as well.

Steve believes he has 40-60,000 slides, which also include a number of glass negatives. The collection is particularly strong in art history and architecture though many other types, including travel and religion, are available. He told me "they belong in circulation. I collected them for an art project and now I've moved on." Preferably, he'd like to sell the

whole collection to a single buyer but he has been amenable to collectors/pickers, such as myself, as well.

Learn more about Steve's work at his web site, where you can also see the lantern house, here: <http://stevetobin.com/works/lantern-house/> For more information contact Steve: steve@stevetobin.com

Tom

A Big Thank You to the following:

Terry Borton
Sarah Dellmann
Ron Easterday
David and Lesley Evans
Fort Okanogan
 Interprete Center
Bryan & Page Ginns
Dick Moore
Tom Rall
Sue Truman
for contributing to this months issue.

Now it's your turn to share!

Do you have a favorite site or a collection of images you would like to share with the rest of the society?
If your answer is yes! Send site information or your images to Larry and they will be shared in the next E-pub newsletter.

E-mail Larry



Welcome New Members

Heidenthal, Kristen

306 Columbia Ave
Coulee Dam, WA 99116-1437
(360) 250-3650
Museum Coordinator
Fort Okanogan Interpretive Center
www.colvilletribes.com/fort_okanogan_interpretive_center.php
facebook.com/pages/Fort-Okanogan-Interpretive-Center
K_J_Gregg@comcast.net
Interests: Lanterns, Slides, Literature, Vintage Cinema

Corrections/Updates to members listed in the Directory

Easterday, Ron

Change in email address
rleasterday@comcast.net

Martyna, Rick & Ine

New E-Mail address: rmartyna401@comcast.net



Crowd-Sourced Research

Terry Borton reports success in his efforts with "crowd-sourced" research—combining his own study with assistance from Society members. His article on "Outstanding Colorists of American Magic-Lantern Slides" will appear soon in the Magic Lantern Gazette, and received help from those listed below, all of whom are recognized in the article. Terry hopes that others will try this way of using the knowledge and experience of Society membership to flesh out research articles.

(And he's still looking for any slide identified as colored by Dwight Elmendorf, if anyone knows of one!)

Mary-Ann Auckland
Ludwig Vogel-Bienek
Margaret Bergh
Larry Cederblom
Jody Dole
Dick Moore
Tom Rall
Kent Wells
Artemis Willis

Terry Borton, Director
The American Magic-Lantern Theater
"A living national treasure" -- NPR
www.MagicLanternShows.com